

The Musical World.

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Vol. 41—No. 1.

SATURDAY, JANUARY 3, 1863.

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NATIONAL CHORAL SOCIETY.

THIRD SEASON, 1862-63.

Conductor MR. G. W. MARTIN.

BAND AND CHORUS NEARLY 700.

MR. MARTIN has the pleasure to announce that he has engaged

M R. S I M S R E E V E S

To Sing in the following ORATORIOS during the Season—

THE MESSIAH.

ELIJAH.

JUDAS MACCABÆUS.

ISRAEL IN EGYPT.

CREATION.

In consequence of the success of the Society's performance of "JUDAS" on the 10th, the Oratorio will be repeated on WEDNESDAY, the 7th January.

Subscriptions for the Season of TEN GRAND CONCERTS, Numbered Stalls, Two Guineas; Family Tickets to admit Three to each Concert, Five Guineas. Reserved Seats, Twenty Five Shillings. Family Tickets, Three Guineas. Offices—14 and 15 EXETER HALL.

Ladies and Gentlemen (competent Amateurs) wishing to join the Choir may obtain particulars at the Office.

OPINIONS OF THE PRESS ON THE "MESSIAH."

MORNING POST.—17th December.

The superb renderings of "For unto us a child is born," "Lift up your heads," and "Hallelujah" have never in our recollection been equalled. Nothing less than a repetition of "For unto us" would satisfy the excited audience.

DAILY NEWS.—16th December, 1862.

We have seldom heard the sublime choruses of "The Messiah" better sung than they were last night.

DAILY TELEGRAPH.

"Lift up your heads" and the "Hallelujah" may also be mentioned as instances of marvellously spirited and effective choral singing.

MORNING STAR.

The performance was one which, from individual excellencies and general completeness of effect, could hardly have been surpassed by the most veteran musical societies.

MORNING POST.—December 11.

The energy of one man has sufficed to establish in a very short time a musical society which may already be advantageously compared with similar institutions of much longer standing. The good fortune, however, that has attended the zealous perseverance of Mr. G. W. Martin proves that there was room for a new institution, and that the Sacred Harmonic, with all its well-earned renown, is not above rivalry. For our own part we rejoice at this, for the public must necessarily gain by such competition, while it at the same time affords employment to numerous artists who might otherwise be doing nothing.

The ability of these carefully-selected and skilfully-trained singers could not have been more strikingly exemplified than it was last evening in Handel's *Judas Maccabæus*, at Exeter Hall, and the applause bestowed upon them proved how well their merits were understood by the audience.

ERA.—December 13.

Some time ago, when reporting the proceedings of the above Society, we took occasion to remark that so decided was the progress, and so evident the energy of this, at that time comparatively young, Association, that it stood on the high road to become one of the most important musical bodies in the metropolis, and that even our oldest and most important Society had need look to its laurels. We feel quite sure that even in Exeter Hall a finer performance of *Judas Maccabæus* has never been heard.

MORNING ADVERTISER.—December 11.

The performance of Handel's *Judas Maccabæus* by this society last night, at Exeter Hall, will prove a remarkable epoch in its history. The choruses were from beginning to end given with a precision, a delicacy of light and shade, and a full appreciation of the meaning of the composer, which well merited the enthusiastic plaudits of the company. Mr. Martin treads hard on Mr. Costa's heels, which ought to be good news to all lovers of Handel's music.

MORNING STAR.—December 11.

A most excellent performance of Handel's *Judas Maccabæus* was given last evening by the members of this society, under the able direction of their conductor, Mr. G. W. Martin. The choruses were, for the most part, executed with a degree of excellence that can hardly be too highly praised.

SPECTATOR.—December 13.

The National Choral Society, always progressing under the able guidance of Mr. Martin, have added another oratorio to their stock. On Wednesday last, their performance of *Judas Maccabæus* crowded Exeter Hall. Great as is the prestige of the Sacred Harmonic Society, it must look to its laurels with such a rival in the field.

"ERA."

We are quite justified in saying that this magnificent oratorio has seldom or ever been heard to finer advantage.

HANDEL'S CHORUSES FOR THE ORGAN.

ARRANGED WITH PEDAL OBLIGATO, BY

HENRY SMART.

Now Ready.

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 1. "Fixed in his everlasting seal" (*Samson*) ... 3 0
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 4. "Hallelujah" (*Messiah*) ... 3 0

In the Press.

- No.
 5. "Let us break their bonds" (*Messiah*).
 6. "And the glory of the Lord" (*Messiah*).
 7. "Let their celestial concerts" (*Samson*).
 8. "But as for his people" (*Israel in Egypt*).
 9. "The King shall rejoice" (*Coronation Anthem*).
 10. "From the censer" (*Samson*).
 11. "For unto us a child is born" (*Messiah*).

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"LOVE IS A GENTLE THING,"

SUNG BY MISS EMMA HEYWOOD,

(From *Howard Glover's Popular Operetta of "ONCE TOO OFTEN."*)

Price 3s.

Love is a gentle thing;
 In touching it, beware!
 Lest it should quick take wing;
 Constraint it cannot bear.

Love must be free as air;
 No bondage brooks the boy.
 One careless word may scare
 The child-god from his joy.

Love is a timid thing,
 I know to my despair;
 Though I to one hope cling,
 To name it I don't dare.

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New Song by J. P. KNIGHT.

THE POETRY BY HARRIET POWER.

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"The Parting,"

By EMANUEL AGUILAR,

MELODY FOR THE PIANOFORTE, is just published, Price 1s. 6d.

London: DUNCAN DAVISON & Co. 244 Regent Street, W.

BALFE'S NEW SONG, "KILLARNEY." The

Poetry by EDMUND FALCONER, Esq. Sung by Miss Anna Whitty upwards of 300 nights at the Royal Lyceum Theatre, in the "Lakes of Killarney," and now being sung by the same distinguished vocalist every night at the Theatre Royal, Manchester, is published, price 3s., by DUNCAN DAVISON & Co., 244 Regent Street.

"The execution by Miss Anna Whitty of that charming little song that for six months formed a graceful adjunct to the Killarney Panorama at the Lyceum, it is needless to speak, as her talents are well known in Liverpool; but the song itself has been unheard out of London until the present month, when the same vocalist is engaged in its performance at Manchester. The public, who so long appreciated it when heard on the theatrical boards, will soon have an opportunity of personally testing its merits, and cannot fail but be struck not only with the charm of its simple and thoroughly Irish melody—substantiating its claim to its title of "Killarney"—but also with the still rarer charm of its being associated with words so full of poetical grace and sentiment that surprise is no longer felt at the inspiration given to the composer of the music, particularly when it is known that they are from the elegant pen of Mr. Falconer, the accomplished author of the renowned "Peep o' Day," and who, in that wonderfully popular drama, displays some exquisite touches of refined poetry, that not a little contribute to enhance the merits of its interesting plot. It should be added that this little *dijou* of a composition is to be found at the well-known publishers, Duncan Davison and Co., Regent-street.—*Liverpool Journal*."

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Mlle. ADELINA PATTI'S NEW WALTZ,
"DI GIOIA INSOLITA."

Sung with distinguished success by Mlle. ADELINA PATTI, in the operas of "Il Barbiere di Siviglia," "Don Pasquale," &c. &c. The Words by LORENZO MOSTRASI, the Music by MAURICE STRAKOSKI.

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Mlle. ADELINA PATTI'S NEW BALLAD,
"THE OLD HOUSE BY THE LINDENS."

The Poetry by LONGFELLOW. Sung with the greatest success by Mlle. ADELINA PATTI, for whom it was expressly composed by HOWARD GLOVER.

London: DUNCAN DAVISON & Co. 244 Regent Street, W.

Rebels.

"*Andante Sostenuto* and *Scherzo*" (fragments from an unfinished quartet), for two violins, viola, and violoncello. MENDELSSOHN. (Ewer and Co.)

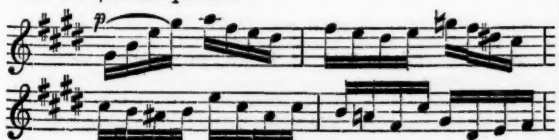
Among the manuscript compositions found with Mendelssohn's posthumous papers were the 6th Quartet in F minor, and some isolated movements which had evidently been intended to form portions of works to be completed at a future period. In addition to the *Andante* (E major) and *Scherzo* (A minor), recently introduced at the Monday Popular Concerts, were a *capriccio* in E minor (consisting of *andante con moto* and *allegro fugato assai vivace*), composed in 1843, and a *Fuga tempo ordinario*, in E flat major, composed as far back as 1827. All these have been engraved and published in one volume, as if belonging to one quartet, though there can be little doubt that no two of the movements had any connection with each other, except, perhaps, the *Andante* and *Scherzo*, which show strong signs of springing from the same period, and were probably meant to form parts of one and the same work. The theme of the *Andante* (*sostenuto*), given at the commencement to the first violin, and subsequently to the viola, with a sort of variation, is one of the most charmingly melodious that ever fell from Mendelssohn's pen:—



There are three variations in all. In the first, the viola has the theme in *extenso*. The second, in triplets, begins as subjoined:—



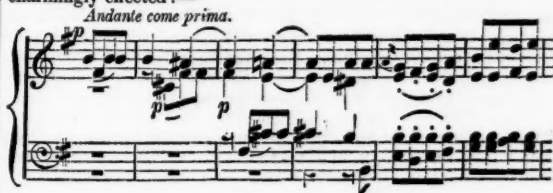
—the third, in semiquavers:—



The *presto* is of an agitated character, as the first four bars suffice to show:—



The return to the theme of the *andante* is thus ingeniously and charmingly effected:—



The *Scherzo* (in A minor), belonging essentially to the Mendelssohnian type, sets out with the following bright and sparkling theme:—



The second subject (in C) is clearly of the same family, and still brighter—perhaps, because, in the major key:—



Every admirer of Mendelssohn's fairy-music must be enchanted with this delicate *Scherzo*, as those who love his melody will be charmed with the *Andante*. We have them here before us both in score and arranged as pianoforte duets—most effectively, we may add.

"*Reverie*;" "*Berceuse*;" "*Monferina*." *Soirées Champêtres, pour piano et violoncelle*. BENEDICT and PIATTI. (Chappell and Co.)

There is a great want of pieces, moderately long and moderately difficult, to lure amateurs into the embrace of the violoncello—or rather, perhaps, to lure the violoncello into the embrace of amateurs. We are quite sure if there existed a tolerable repertory for ordinary aspirants the violoncello would be much more generally learned and studied by our musical *dilettanti*. In the three compositions before us we have something of the sort demanded. Signor Piatti is just the right man to advocate and promote the wider cultivation of his instrument; and next to allowing people to hear him play, the best thing he can possibly do is to compose. He could not have more wisely associated himself than with Mr. Benedict, one of the most

elegant no less than accomplished of modern musicians. The *Soirées Champêtres* are really a boon, and will be welcomed by our young violoncellists (probably by our middle-aged and old) as an appropriate and pleasant new year's gift. We have hardly a preference for one over another. Each has its distinct individuality—each its genuine attraction. The “*Reverie*” (No. 1, in A minor) is as pensive as need be, the ingenious management of the pianoforte accompaniment—or rather, independent part, for that is nearer the truth—setting off the melody in the most graceful manner possible. The “*Berceuse*” (No. 2, in E major) is, as might be counted on, more reposeful in character, as well as more simple to execute. This, indeed, will most likely prove the general favourite, except in the case of amateurs with a certain vigorous turn, who may be tempted by the bustling and characteristic movement of the “*Monferina*” (No. 3, in G major).

1. “*Fantaisie Ecossaïse*”—pour le violon, avec accompagnement de piano.
2. “*Un Souvenir*”—fantaisie pour le violon, avec accompagnement de piano.

P. SAINTON. (Chappell and Co.)

Those who have heard M. Sainton play his *Fantaisie Ecossaïse* will be glad to have an opportunity of judging for themselves as to where lie its chief technical difficulties, and in where lies hidden that indefinable charm of which its composer so well knows the secret—as numberless performances, in public and in private, have declared. They will find the Scottish melodies—“*Wha'll be king but Charlie?*” “*Auld Robin Gray*,” and that other younger Gray, “*Duncan Gray*”—laid out with equal simplicity and clearness; they will find a capital imitation of the “*pibroch*.”—



—they will find brilliant variations, intermixed with *traits de bravoure* of equal energy and effectiveness; and they will find (best of all, no doubt) a most melodious and graceful movement in A major, six-eight measure, which, being entirely M. Sainton's own, most plainly demonstrates his ability and taste as a composer. Of course, the difficulties of this fantasia are very considerable; it could hardly be otherwise in a *morceau de concert* written by M. Sainton expressly to exhibit his own remarkable powers of execution; but these will not deter amateurs from making themselves acquainted with it, and committing parts (if not the whole) to memory. They will be rewarded for their pains.

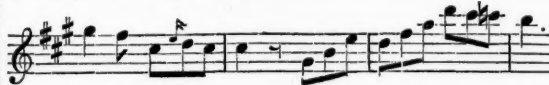
In No. 2 (“*Un Souvenir*”), M. Sainton draws exclusively upon his own resources. This, too, is a concert piece of high pretensions. The introduction (an *agitato* movement, in E minor) requires vigorous and dashing playing; nor is that part of it in which the author wishes to appear most amiable (the second subject, in G):—



—by any means the least exacting to the performer who may not be precisely a Sainton himself. The next movement—*andante*, in E major—though built upon an extremely graceful theme, contains in its *bravura* part, a series of passages in double-stopping, which will be likely to “stop” many an eager aspirant, at least for a time, but the vanquishing of which will be a source of pride to earnest students. This movement is succeeded by a *romanza* (*adagio* in A major), which, besides being attractive in itself, brings a needful and comfortable repose to the performer. The whole concludes with an *allegro* in the same key, and founded upon the same subject as the *andante*, but with an ingeniously-planned modification. The *andante* is in common time:—



The *allegro* in six-eight measure:—



The movement is skilfully worked out, and brings the fantasia to a close with appropriate vigor and effect.

MORITZ HAUPTMANN.*

MORITZ HAUPTMANN, whose name is mentioned with deep respect wherever the practice and science of music are cultivated, attained the age of seventy on the 13th October, 1862. As he began his professional career fifty years previously in Dresden, a *Memoir* by Oscar Paul (published by Alfred Dörfel, Leipsic), has, at the suggestion of a number of his pupils and admirers in Leipsic, just come out, handsomely got up to commemorate this double jubilee. The biographical details, and the description of Hauptmann as an artist and a man, are preceded by a poem, written for the occasion, by Ad. Böttger, and a preface by Ad. Falchner, while, at the end, there is an appendix containing a catalogue of Hauptmann's compositions and theoretical works. The little book is, on the whole, despite certain marks of haste, well-written, and will, no doubt, exemplify in the case of Hauptmann's admirers, Goethe's maxim, quoted in the preface:—

“Halte das Bild der Würdigen fest! Wie leuchtende Sterne, Theilte sie aus die Natur durch den unendlichen Raum.”

Early in the morning the members of Thormann's chorus greeted the Septuagenarian; congratulations were arriving all day, from far and near; a telegram was even sent from Cologne; and, in the evening, the Conservatory got up a musical festival, when four part-songs by Hauptmann were sung, and, among other things performed, his Sonata in G minor, for pianoforte and violin, played by Herren Moscheles and David; Prelude and Fugue by Mendelssohn, played by Herr Bernecke; and Bach's *Ciacconne*, played by Herr Wilhelmi, from Wiesbaden, a pupil of David's.

On the 13th October, 1792, Herr Hauptmann, first-class Government architect, at Dresden, became the father of a son who received in baptism the name of Morritz. At an early age, the boy manifested a predilection for music. His father fostered this, and improved the boy's capabilities by causing him to be taught the violin. His education was, however, intended to be principally classical, and the hero of our notice applied himself studiously, as a boy and as a youth, to the study of mathematics, natural philosophy, drawing, and languages. In his nineteenth year, however, the young man's partiality and vocation for music became so strongly pronounced, that his father gave his consent for him to be a musician. In 1811, the young man went to Spohr, at Gotha, and made himself a good violinist. He received, moreover, lessons in composition from Spohr, and the foundation of the subsequent friendship between the two appears to have been laid at this period. After studying a year, Hauptmann was, in 1812, appointed violinist in the Royal band, at Dresden, but he scarcely kept the situation a twelvemonth, since he officiated in 1813 as member of the band at the theatre in Vienna for the space of five months. In this city he again met Spohr, who was conductor at the Opera House. From Vienna he returned to Dresden, whence he was summoned in 1815, to Russia, as music-master in the family of Prince Repnin. His wandering life in St. Petersburg, Moscow, Pultava, and Odessa, necessarily exerted a great influence on his mind. But it was more especially his residence in the South of Russia which proved of importance for the general development of his capabilities, since in that part of the world, there was little or no possibility of hearing anything like good music, his mind became again absorbed in scientific studies. His mathematical knowledge enabled him to undertake the most varied tasks involving that knowledge—even including land-surveying—and to solve the most difficult problems, as he could establish musical combinations on mathematical ones. He composed, also,

* From the *Niederrheinische Musik-Zeitung*. Translated by J. V. BRIDGEMAN.

among other things, during his stay here, for a friend, a "Divertimento for violin and guitar," published afterwards, by Spina, Vienna, as Op. 8. In 1820, after having breathed Russian air for five years, he returned to Dresden, where he resided for two years as a private individual.

In 1822 he was summoned, as violinist, to Cassel, where the friendly relations between him and Spohr were still more extended. Spohr soon sent him pupils, desirous of perfecting themselves in theory and composition, such as Curschmann, Norbert Burgmüller, Horsley, etc., and Spohr in his *Biography* (Vol. II., p. 170), says that Hauptmann displayed "especial talent" for the task of instruction. Hauptmann now composed with great activity. Thus we read in Spohr's *Biography* (Vol. II., p. 199), that on the 5th April, 1834, the fiftieth birthday of the latter, a Cantata by Hauptmann was performed at the house of Spohr's son-in-law. Zahn Hauptmann assisted, also, in an opera, afterwards frequently performed, *Der Matrose*, the composition of which had been undertaken by himself, Spohr, Baldewein, and Granzbach. His opera *Mathilde*, moreover, was successfully performed twice.

Hauptmann now visited Italy and France. After a short stay in Paris, whither he had gone, in the summer of 1842, for the sake of his health, with his wife (originally Madlle Susette Hummel, daughter of the director of the Academy at Cassel, and married to Hauptmann since the 27th November, 1841), he found on his return an offer of the situation of "Cantor" and Musical Director at the Thomas School, Leipsic (in the place of Weinlig). Spohr, who himself had returned from Carlsbad, was painfully affected by the intelligence of his friends' speedy departure. "Although" as we read in his *Biography* (Vol. II., p. 267), "he rejoiced heartily at seeing Hauptmann exchange his situation in the Court Orchestra at Cassel for one so much more appropriate and honourable, the predominant feeling for the moment was one of sorrow at the losing thenceforth the society of one, who, both as a man and an artist, had been intimately connected with him for twenty years. As, among other things, Hauptmann had been an active and highly esteemed member of the Cäcilien Verein, the latter, at Spohr's suggestion, got up a farewell festival, the musical portion of which consisted principally of compositions by Hauptmann. As, however, Spohr desired to add at least one piece of music having especial reference to the solemnity, he selected the pleasing Cantata composed by Asel for the Golden Wedding of his father and mother, and which, having been furnished with appropriate words, entranced all present, the more from the fact that Spohr himself undertook the *obbligato* violin part which is added to the pianoforte accompaniment."

Hauptmann now became the Cantor at the Thomas School. His induction into this institution, on the 12th September, 1842, gave the then rector, Stallbaum, an opportunity of composing for the usual anniversary of the school, on the 31st December, 1842, an inaugural discourse:—"On the close connection between the musical education of youth, and the general aim of the gymnasium, together with biographical details concerning the Cantors at the Thomas School, Leipsic,"—a discourse distinguished for its admirable authorities. What Hauptmann did in Leipsic, not only in the Thomas School, but as teacher at the Conservatory, after the foundation of that Institution, in 1843, has been often and generally acknowledged; a few facts, however, connected with this subject might be welcome, to recall the Past to the memory of the Present. We must direct especial attention to those performances of which part took place, under his direction, in the Thomaskirche, and part in the Gewandhaus. In the last, for instance, in May 1847, he conducted Mozart's *Requiem*. In the former, his wife frequently appeared as a vocalist. What he did at this time, as a composer, is shown by the catalogue of his works. The grand Mass in G minor, with instrumental accompaniment, Op. 30, with which he entered on the discharge of his official duties, the 2nd October, 1842, still further confirmed and extended, as we learn from the *Allgemeine Musik-Zeitung* (44th Annual Series, p. 804), the great respect with which he was received, and of which, immediately he arrived, numerous proofs were publicly given. "So thoroughly admirable a work as this Mass," continues the critic of the above journal, "rich in fancy, as well as masterly, and full of good taste in the treatment, can be written only by an artist of the first class. That we have gained such a one in Herr Hauptmann is our firm conviction, and that his efforts will really aid in furthering our

musical doings, already so active and fresh, is our hope." Hauptmann was also named honorary member of several societies, and, after the publication of his profound theoretical work, *Die Natur der Harmonik und der Metrik*, in the summer of 1857, honorary Doctor of Philosophy and the Fine Arts, by the University of Göttingen.

The author of the *Memoir* dwells at length on several of Hauptmann's compositions and critical works, such, for instance, as the two part songs without accompaniment; several four part songs; the Vocal Mass in F minor, Op. 18; the twelve three part canons, Op. 50 (Italian and German); the *Erläuterungen zu J. S. Bach's kunst der Fuge* (Leipsic, Peters), the *Criticisms on Klenzel's Canons and Fugues*, etc. He ends by praising, from personal experience, Hauptmann's great merit as a teacher; and certainly all who have been fortunate enough to enjoy Hauptmann's instruction and advice will agree with him.

The catalogue of Hauptmann's printed compositions contains fifty-three with the "Op" number, and five without it. In addition to these, there are, as theoretical works, the *Erläuterungen zu Bach's Kunst der Fuge*; *Die Natur der Harmonik und der Metrik*; the "Preface's" to the Edition of Bach's Masses (in F major, A major, G minor, and G major), and several other critical productions.

We will conclude with one of Hauptmann's maxims, which is doubly valuable from the fact of its emanating from the lips of so profound a thinker in musical matters, and so learned a theoretician:—"The highest triumphs of art do not exist exclusively for the artist, and the judge of art, but for mankind."

NEW ORGAN IN THE ULSTER HALL, BELFAST.

The Organ, so munificently presented to the town of Belfast by Andrew Mulholland, Esq., inaugurated, by Dr. Edmond Chipp,* was built by Messrs. Hill & Son, of London. The Ulster Hall Organ is among the largest in the kingdom, and, as we are assured, equal to any in power, grandeur, and variety of tone. It contains all the mechanical contrivances which the experience of the builders could suggest as desirable. The following is a description of the Organ, which, though necessarily technical, will doubtless interest many. There are five distinct Organs, each complete in itself, viz.:—The Great, Choir, Swell, Solo, and Pedal Organs. For the first four there are separate Key Boards or Manuals, of uniform compass, which can be used independently, or combined by means of couplers. The Pedal Organ is also complete in itself: and any one, or the whole, of the Manual Organs can equally be attached to it by couplers.

FOUR MANUALS, CC TO G, 56 NOTES.

GREAT ORGAN.

| | |
|--------------------------------------|-------------------------------------|
| 1 Double Open Diapason (Metal) 16ft. | 9 Twelfth . . . (Metal) 3ft. |
| 2 Open Diapason . . . " 8 | 10 Fifteenth . . . " 2 |
| 3 Open Diapason . . . " 8 | 11 Full Mixture, 4 ranks . . . " 2 |
| 4 Gamba . . . " 8 | 12 Sharp Mixture, 3 ranks . . . " 1 |
| 5 Stopped Diapason (Wood) 8 | 13 Double Trumpet . . . " 16 |
| 6 Quint . . . (Metal) 6 | 14 Posanne . . . " 8 |
| 7 Octave . . . " 4 | 15 Trumpet . . . " 8 |
| 8 Harmonic Flute . . . " 4 | 16 Clarion . . . " 4 |

CHOIR ORGAN.

| | |
|------------------------------|-------------------------------|
| 1 Gedact . . . (Wood) 16ft. | 7 Gemshorn Twelfth (Metal) 3 |
| 2 Cona Gamba . . . (Metal) 8 | 8 Flautina . . . " 2 |
| 3 Keraulophon . . . " 8 | 9 Dulciana Mixture, 2 ranks 2 |
| 4 Stopped Diapason (Wood) 8 | 10 Bassoon . . . " 16 |
| 5 Octave . . . (Metal) 4 | 11 Clarinet . . . " 8 |
| 6 Lieblich Flute . . . " 4 | |

SOLO ORGAN.

| | |
|---------------------------------------|-----------------------------|
| 1 Lieblich Gedact (Wood & Metal) 8ft. | 4 Vox Humana, in a separate |
| 2 Harmonic Flute . . . " 4 | Swell Box . . . (Metal) 8 |
| 3 Piccolo . . . (Metal) 2 | 5 Tuba . . . " 8 |

SWELL ORGAN.

| | |
|--|-----------------------------------|
| 1 Bourdon and Double Diapason (Wood and Metal) . . . 16ft. | 8 Fifteenth . . . (Metal) 2ft. |
| 2 Open Diapason (Metal) 8 | 9 Full Mixture, 4 ranks . . . " 2 |
| 3 Stopped Diapason (Wood) 8 | 10 Double Trumpet . . . " 16 |
| 4 Salcional . . . (Metal) 8 | 11 Horn . . . " 8 |
| 5 Octave . . . " 4 | 12 Trumpet . . . " 8 |
| 6 Suabe Flute . . . (Wood) 4 | 13 Oboe . . . " 8 |
| 7 Twelfth . . . (Metal) 3 | 14 Clarion . . . " 4 |

* See another column.

PEDAL ORGAN, CCC to F, 30 notes.

| | | | | |
|-------------------------------|--------|-------------------|---------|----|
| 1 Double Open Diapason (Wood) | 32 ft. | 6 Violon . . . | (Wood) | 8 |
| 2 Open Diapason . . . | 16 | 7 Twelfth . . . | (Metal) | 6 |
| 3 Violon . . . | 16 | 8 Fifteenth . . . | " | 4 |
| 4 Bourdon . . . | 16 | 9 Trombone . . . | (Wood) | 16 |
| 5 Octave . . . (Metal) | 8 | 10 Clarion . . . | (Metal) | 8 |

COUPLERS.

| |
|------------------|
| 1 Swell to Great |
| 2 Solo to Great |
| 3 Great to Pedal |
| 4 Swell to Pedal |
| 5 Solo to Pedal |
| 6 Choir to Pedal |

SUMMARY OF STOPS AND PIPES.

| | | |
|-------------|----|------|
| Great Organ | 16 | 1176 |
| Choir | 11 | 660 |
| Swell | 14 | 952 |
| Solo | 5 | 280 |
| Pedal | 10 | 300 |
| Couples | 6 | ... |
| | 62 | 3368 |

Four Composition Pedals to Great Organ; three ditto to swell; the Great Composition to act also on Pedal Stops; pneumatic action to Great Organ and Couplers; and Tremulant to Solo Organ.

Of Dr. Chipp's performance on the occasion of the inauguration, the *Belfast Weekly News* gives an animated, if exoteric description. "We have left to the last," says the critic, "what was after all the great feature, the organ performances by Dr. Chipp. It was in these that the audience were afforded an opportunity of judging of the power and resources of the instrument, and of the great ability of the performer, and it is not possible to overrate either. The first was ('God preserve the Emperor,') with variations by Dr. Chipp himself. The astonishing acquirements of the performer as a pedalist were in this solo exhibited to perfection. Rapid passages and intricate variations were played by the two feet, which crossed over each other, and flew from side to side and from note to note with an agility that often baffled the keenest eyes, and might have been envied by the most accomplished reel-dancer ever attached to a Scottish clan. Nor were the hands idle. The grasp of the instrument, if we may so say, which Dr. Chipp took, asserted itself from the first. He could call any one of the three thousand pipes to his assistance at will, and the noble instrument, a giant amongst its brethren, was obedient to every touch of the master. From soft and almost vocal combinations it changed, under his hand, to a wild tempest of tumultuous sounds, all answering their purpose, indeed, and all grandly characteristic; and then, again, it died away in sweet and appealing harmonies, until its closing notes were lost amid a burst of genuine applause. The second composition was a fugue of Bach's, played with wonderful skill. It was evidently Dr. Chipp's purpose to give in the performance an idea of the power of the instrument, and an amazing volume of sound was poured forth as part followed part, the trumpets and trombones telling with triumphant effect, and ever and anon giving out the leading theme above the general hurricane of harmony."

ORGAN FOR MONTE VIDEO.

On Friday last Mr. Frederic Archer (Organist of the International Exhibition) gave a public performance at Messrs. Bryceson's Factory, Brook Street, Euston Road, on the new organ, just completed for the English Church, Monte Video, South America. The following is a description:—

Case 18 feet high, 11 ft. 6 in. wide; 10 feet deep. Two complete rows of keys, CC to A, 58 notes.

| Swell Organ CC to A 58. | Great Organ, CC to A 58. |
|------------------------------------|--|
| 1. Double Diapason . . . Tenore | 1. Large Open Diapason . . . CC |
| 2. Open Diapason . . . CC | 2. Violin, Open Diapason . . . Tenor C |
| 3. Rohn Flute and Stop and Bass CC | 3. Clarabella . . . Tenor C |
| 4. Principal . . . CC | 4. Stop and Bass . . . CC |
| 5. Twelfth . . . CC | 5. Principal . . . CC |
| 6. Fifteenth . . . CC | 6. Harmonic Flute (Metal) . . . CC |
| 7. Cornopean . . . CC | 7. Horn . . . CC |
| 8. Oboe . . . CC | |

Grand Bourdon and open Diapason, CCC to 2, 29 notes. Couplers: Swell to Great, Swell to Pedals, Great to Pedals, 3 Composition Pedals.

The instrument was built under the direction of the Rev. F. H. S. Pendleton, and when erected, will be the first introduction of a church organ of any magnitude in that country.

A LETTER FROM MENDELSSOHN.

Naples, April 27, 1831.

For nearly a fortnight I have had no letter from you; I hope nothing serious has occurred, and I look forward to every mail day for news. I shall not accomplish much in Naples in the way of writing. One sticks too deep in it to be able to transplant himself at once and tell about it. Add to which, that I have used the bad weather, which we have had for some days, for work, and have applied myself with zeal to the "*Walpurgis Night*." The thing has continued to interest me more, so that I now avail myself of every free minute to work upon it. In a few days it will be finished, I think, and it may grow to a right lively piece. If I keep in the same train as at present, I shall also finish the Italian Symphony in Italy; then I shall have a very fair stock of plunder to bring home with me from this winter. Then there is something new seen every day; I commonly form a party with the Schadows. Yesterday we were in Pompeii. It is half like the site of a conflagration, half like a just deserted dwelling. For me, to whom both have always something touching, the impression was the mournfullest that I have yet had in Italy. It is as if the inhabitants had just gone out; but on the other hand, nearly everything tells of another religion—another life, in short, of 1700 years ago; and then again Frenchmen and English women gaily climb about in it; make drawings of it perhaps. It is the old tragedy of Past and Present over again, beyond which I shall never get in my life.

Gay Naples, to be sure, looks right well after it; but the exceeding multitude of miserable beggars who persecute one, go where he will, and blockade the carriage as soon as it stops, especially the white-haired old people whom you see among them, make me sad; for such a mass of misery is inconceivable. If you go to walk by the seaside, look over towards the islands, and then back upon the land, and stand in the midst of cripples, who coquet with their infirmities; or find yourself surrounded, as I lately did, by 30 or 40 children, all chanting their "*muoi di fame*" (I am dying of hunger), and at the same time rapping on their jaws, to show that they have nothing to bite—it makes a repulsive contrast. And yet it is still more hateful to me, that one must entirely forego the pleasure of seeing a contented face; for, after you have given richly, whether it be to keepers, labourers, attendants, in short, to whom you will, the standing answer is: "*niente di più*" (nothing more?). Then you can be sure, that it is too much. If it is the right price, they give it back with the greatest indignation, and then come back and beg for it again. These are little things, but they show the lamentable condition of the people. On one occasion I went so far as to fret about the ever-smiling cheerfulness of nature, when beggars met me everywhere in out-of-the-way walks, and some of them went on with me a quarter of an hour or more. Only when I sit calmly in my chamber, look at the Gulf, and at Vesuvius beyond it, and am all alone with it, do I grow really well and cheerful.

To-day we shall ascend to the Camaldoline cloister, and to-morrow, if the weather holds out, we go to Procida and Ischia. This evening I am to be at Mme. Fodor's, with Donizetti, Benedict, and others. She is very friendly and obliging to me; by her singing she has already given me great satisfaction, for she has an incredible facility, and makes her embellishments with such taste, that one sees how much Sontag has borrowed from her; especially the *mezza voce*, which Fodor, whose voice is no longer quite fresh and full, knows how in a very politic manner to employ in many passages. As she does not sing in the theatre, I am doubly glad to have made her personal acquaintance. The theatre is closed now for several weeks, because the blood of St. Januarius is soon about to flow. What I before heard there was not worth going for. The orchestra, as in Rome, is worse than any German one,—not a single tolerable female singer, and only Tamburini with his fresh bass voice gave some life to the whole. To hear Italian opera, one must now go to Paris or London. I pray God that it may not get to be so with German music also!

But I must back to my Witches; forgive me if I leave off to-day. The whole letter floats in uncertainty; or rather I float in it, being in doubt whether I shall use the great drum there, or not: "*Zakena, Gabeln, und wilde Klapperstocke*," urge me properly to use the great drum, but moderation dissuades me. I am certainly the only one who has composed the Blocksberg without the octave flute; but I should be sorry about the big drum, and before Fanny's advice comes, the "*Walpurgis Night*" will be done and packed up; then off I go again through the country, and God knows what I shall then have to talk about. I am persuaded Fanny said "Yes;" but still I am undecided. At any rate, a great noise must be made. O, Rebecca, can you not procure and send me some song texts? I am much in the mood for that, and you must have something new to sing. If you can send me pretty verses, old or new, merry or sour, or sour-sweet, I will shove them into your voice. For other orders I am at your service. I beg you, give me something to work upon for the journey in the hotels. But now fare ye all well, and so completely well as I would like to be —and think of me.

FELIX.

BELFAST MUSICAL FESTIVAL.

(From our own Correspondent.)

Some time since it was stated that a wealthy individual whose name was shrouded in mystery had given a cheque for £3,500 for the purpose of erecting an organ worthy the new and handsome Ulster Hall which now graces the linen capital of the Emerald Isle. As the work progressed under the hands of Messrs. Hill and Son, it was rumoured that the instrument would be inaugurated by a festival on a large scale, for which Mdlle. Titiens, Sims Reeves, and others were to be engaged. One of the Belfast authorities even paid a visit to Gloucester at the last music meeting for the purpose of entering into negotiations. The public spirit of Belfast, however, did not respond to that of the unknown donor of the organ, and there seemed every chance of the Irish Festival ending in smoke, like the Leeds and Bradford Festivals for 1861 and 1862. The appointment of Dr. Edmund Chipp as organist fortunately gave new life to the affair, and with creditable spirit that gentleman determined something should be done to commemorate the event. The result was three performances of which no musical city need have felt ashamed. Nothing could be more successful than the first. The Lord Lieutenant, Earl Carlisle (who laid the first stone of St. Martin's Hall some years since) was present, attended by a numerous suite; as was the Bishop of Derry together with other distinguished persons, and a number of officers whose uniforms harmonized effectively with the radiant costumes and more radiant beauty of the ladies, the fine proportions of the Hall, the rare plants, exotics, and flowers, &c.—the whole realising a scene the memory of which will not easily be effaced. The National Anthem appropriately ushered in the proceedings. After this an address from the Directors of the Ulster Hall was presented to the Lord Lieutenant, to which his Excellency replied. The Inauguration Ode—words by the Rev. Wm. McDwaine, music by Dr. Chipp—was then performed. It consists of a chorus in two verses, "Where the limpid river gliding;" a recitative and air for contralto, "Thus crown we him whose generous care," and another chorus, "Praise the God who dwelleth." The Ode met with the reception due to its merits as the work of a thorough musician. The band and chorus—some two hundred and fifty strong—showed their respect for the composer by a most careful and satisfactory execution. Messrs. Watson, Webb, H. Chipp, Severn, Pratten, Hutchins, C. Harper, &c. (from London) were amongst the "principals" in the orchestra. The overtures to *Fidelio*, *Zanetta* and *La Gazza Ladra* were given with immense vigor and effect, and Dr. Chipp was rapturously applauded in his organ solo, (variations on "God preserve the Emperor,") and enthusiastically encored in the G minor fugue of John Sebastian Bach.

Among the singers Madame Lemmens Sherrington carried off the palm by her brilliant execution of the "Shadow Song" from *Dinorah*; and was encored in the Irish ballad, "Rich and Rare." Mr. Wilbye Cooper was also called upon to repeat Miss Virginia Gabriel's Barcarole, "The long waves come and go." Mr. Lewis Thomas afforded unqualified pleasure by his animated delivery of the Pedlar's song from Mendelssohn's (so-called), *Son and Stranger*;* and Miss Palmer's rich contralto imparted excellent effect to "Ah mon fils." Mr. Sidney Pratten's flute solo (on the *Lily of Killarney*) evoked, as usual, genuine and well deserved applause.

The morning concert (Thursday) was not as well attended, although the audience was far from scanty. Daylight afforded a better opportunity of judging the beauty of the hall, and the ornamentation of the organ,—on which, by the way, a silver plate recorded that it is to "Andrew Mulholland, Esq., of Springvale," the Ulster Hall Company is indebted for so princely a donation. Dr. Chipp again gave two solos—Mendelssohn's organ sonata, No. 2, and "The Harmonious Blacksmith," with his own (not Handel's) variations—both performances of the highest character, and the latter unanimously redemanded. A similar compliment was paid to Mr. Horatio Chipp, in Hausmann's violoncello solo on "Scotch Airs;" to Mr. L. Thomas in the "Wanderer" (organ accompaniment by Dr. Chipp); to the Bradford chorus, whose strong, fresh voices, were exhibited in a couple of part songs by their conductor, Mr. Jackson; and to Madame Lemmens Sherrington in Rode's air, which, although coming almost last in the programme, raised enthusiasm to the culminating point. "Che farò" is even better suited to

Miss Palmer than the air of Fides, and a commensurate impression was produced by that and "The Sailor's Wife," both of which fell to her share. The overtures were *Masaniello*, *Zampa* and *Prometheus*, the last of which was used to play the audience out—a service for which Herold was certainly better fitted than Beethoven.

At the third concert the *Creation* was performed, Madame Lemmens Sherrington, Mr. Wilbye Cooper, and Mr. Lewis Thomas sustaining the principal parts. That the well known airs and choruses of this most cheerful of oratorios should give unqualified delight, was only to be expected. The directors not imploring the audience to refrain from "manifestations," the applause was loud and frequent. "With verdure clad" (Madame Sherrington), "In native worth" (Mr. W. Cooper), elicited special demonstrations; the latter, indeed, being called for again. The band and chorus worked with a zeal and strict attention to the conductor alike honourable to themselves and to Dr. Chipp, to whom the complete success of the first "Belfast Festival" is mainly due. We have only to hope, in conclusion, that the Belfast people will proceed in the work so well begun, and establish periodical performances even on a more extended scale. They owe it to their organ and to its generous donor; they owe it to their new hall; and they owe it to Dr. Edmund Chipp, whose presence among them will make amateurs, more or less, of the whole adult population.

MUNICH (Dec. 2nd, 1862).—Yesterday evening we were present at an admirable performance of Ferdinand Hiller's oratorio *Die Zerstörung von Jerusalem*, under the direction of Herr von Perfall. Every one concerned—soloists, chorus, and orchestra—was full of enthusiasm for the work, which made a deeper impression on the public than the production of any other living composer has ever made. Although our audiences are by no means fond of indulging in loud applause, but, on the contrary, are very reserved, the audience yesterday was prodigal of its approbation. But then the choruses went remarkably well the mode in which they were taken up, as for instance, that beginning "Verräther! er ist ein Freund von Babylon!" being so precise and vigorous, that they frequently produced a startling effect. Generally speaking, a good star shone upon the entire performance, under the sure guidance of Herr von Perfall. The part of Jeremiah was sung by Herr Harlander, an excellent barytone, who gave the recitative with breadth and grandeur, and the whole with dignified solemnity. The soprano part was confided to Mad. Hefner-Vogel, who sang it admirably; the part of Hannah to Mdlle. Maier, an excellent contralto; and the tenor part, to Herr Heinrich, of the Theatre Royal. It is true that Chamerai, and the Israelitish maiden, Zedekia and Achikam, had to be represented by one and the same person, but, when the question arises which element must principally be considered, that of the drama or that of the music (supposing that full justice cannot be done to both), we pronounce decidedly in favour of the latter, since, in oratorio, the comprehension of the drama is merely subordinate to a perfect rendering of the music, which is the principal thing. If, therefore, the singers are able by their style of execution to keep properly distinct, as was here the case, the double character of the parts they have undertaken, a character already marked by the composition, the plot suffers nothing in intelligibility. It was a gratifying fact that this success achieved by one of Ferdinand Hiller's more important works should happen to be simultaneous with his nomination, by our king, as a Knight of the Maximilian Order. The statutes of the latter are, on the whole, the same as those of the Prussian Order of Merit for Science and Art. The number of members is limited, and, when a vacancy occurs, the Chapter of the Order proposes a new member. Herr Ferdinand Hiller has been nominated in the place of the late Heinrich Marschner.—*Niederrheinische Musik-Zeitung*.

TESTIMONIAL TO CHARLES L. GRUNEISEN, Esq.—This gentleman, so well known for his zealous exertions in the post of Secretary to the Conservative Land Society, has, upon the proposition of the executive committee of that institution, been selected as the recipient of a testimonial. A number of ladies and gentlemen, unconnected with the Society, have also contributed to this object, as an expression of their esteem of Mr. Gruneisen as a journalist and a labourer in the field of literature. The lists, which will close with the end of the present month, will show that there are funds for a presentation to which subscribers and recipient may point with gratification and with gratitude.

—*Morning Advertiser*.

MR. HOWARD GLOVER'S GRAND ANNUAL WINTER CONCERT takes place this day at St. James's Hall.

ROYAL ENGLISH OPERA.—Mr. Howard Glover's opera of *Ruy Blas*, produced last year at Covent Garden with such eminent success, will be given, for the first time this season, on Monday night.

* *Heimkehr*.

ST. JAMES'S HALL, MONDAY POPULAR CONCERTS.

MONDAY EVENING, JANUARY 12, 1863,

The Programme selected from the Works of various Composers.

PART I.

GRAND MILITARY SEPTET, in C, for Pianoforte, Violin, Flute,
Clarinet, Trumpet, Contrabass, and Violoncello. *Hummel.*
(First time at these Concerts.)

MM. CHARLES HALLE, SAINTON, PRATTEN, LAZARUS, T. HARPER,
SEVERN, and PIATTI.

SONG, "Dolci corde amate." *Mozart.*
Madame SAINTON DOLBY.

SONG, "By Tales of war enchanted." *Spahr.*
Mr. WINN.

SONATA, in A major, Op. 2, No 2, dedicated to Haydn *Beethoven.*
Mr. CHARLES HALLE.

PART II.

SONATA, in B flat, for Pianoforte and Violoncello. *Mendelssohn.*
Mr. CHARLES HALLE and Signor PIATTI.

SONGS, "Many a one hath invited." *G. A. Macfarren.*
"Many a one laugheth."

SONG, "Now Phœbus sinketh in the west." *Arne.*
Madame SAINTON DOLBY.

QUARTET, in C minor, No. 4, for two Violins, Viola, and Violoncello. . *Beethoven.*
MM. SAINTON, L. RIES, H. WEBB, and PIATTI.

Conductor - MR. BENEDICT.

To commence at Eight o'Clock precisely.

NOTICE. It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Quartet for two Violins, Viola, and Violoncello, an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had of Mr. AUSTIN, at the Hall, 28 Piccadilly; and of
Messrs. CHAPPELL & CO., 50 New Bond Street.

NOTICES.

TO ADVERTISERS.—*The Advertising Agency of THE MUSICAL WORLD is at the Magazine of MESSRS. DUNCAN DAVISON & Co., 244, Regent Street, corner of Little Argyle Street (First Floor). Advertisements can be received as late as Three o'Clock P.M., on Fridays—but no later. Payment on delivery.*

TO PUBLISHERS AND COMPOSERS.—*All Music for Review in THE MUSICAL WORLD must henceforth be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244, Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.*

TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.*

TO CORRESPONDENTS.

M—Y O'S—Y (*Dublin*).—Our correspondent is thanked for her communication. At present, however, we are unable to make any proposal, being more than sufficiently supplied with the commodity she politely offers.

MR. WALTER H. SANGSTER.—We shall be glad to see the prospectus, and should we be unable to find room for it, to return it forthwith to our correspondent. We must apologise for thus far delaying to notice his letter.

NOTICE TO SUBSCRIBERS.

The Office of the MUSICAL WORLD is Removed to DUNCAN DAVISON and Co.'s, 244, REGENT STREET (corner of Little Argyle Street), where subscriptions, advertisements, and all communications intended for the Publishers or the Editor, will henceforth be received.

The Musical World.

LONDON: SATURDAY, JANUARY 3, 1863.

E MEGLIO un ovo oggi che una gallina domani. So evidently thought Dr. Edmund Chipp when he set about the Belfast Musical Festival. It was found impracticable to get up, for the inauguration, in the Ulster Hall, of the new and magnificent organ, a series of performances on the usual scale of our large music meetings—even a Hereford, much more a Norwich or a Birmingham display—and so, as far as the hall committee were concerned, it was agreed unanimously that there should be no display at all. Happily, Dr. Chipp was not so easily disheartened. Too sensible (perhaps too modest) to take "Or Birmingham or nothing" for his motto, he bethought him of the Italian proverb. "An egg to-day is better than a hen to-morrow" was a wiser motto than the other; and so he resolved within himself that the egg should be laid. Besides, who could say?—if carefully hatched and tended, out of this egg-meeting might arise in due time a full-fledged festival. This was the reasoning of Dr. Chipp, who—like Plato, according to Cato, according to Addison—reasoned well. The Belfast solemnity was not anything like a festival, if you please, but it was quite attractive and quite successful enough to justify the belief that a triennial music-meeting at Belfast, established, like all such celebrations, in aid of the local charities, is not merely possible but probable, not merely probable but desirable, not merely desirable but absolutely indispensable. Should such an institution be ultimately set on foot, the credit will fall to Dr. Chipp, and there will be no need to send to London for a conductor. Glasgow is proud of its Lambeth, and so may Belfast be conceited of its Chipp.

Mr. Andrew Mulholland is a citizen of whom any community might reasonably brag. We have no such citizen in London; nor, in all likelihood, could such a citizen be named in any other great municipal town throughout the British Empire. Here then is the fitting person to preside perpetually as Chairman, at the assemblies of future festival committees. If Mr. Mulholland is willing, a committee of organisation might speedily be formed, and the committee of organisation once in shape, the rest would follow as an inevitable sequel. Dublin, which pretends to be the musical city of Ireland, would perhaps hear the news with jealousy; but it would send its Lord Lieutenant, nevertheless; and should its Lord Lieutenant be the same as now, so much the better for all concerned. Not the least important incident of Mr. Chipp's egg-meeting, was the zealous interest personally taken in all the proceedings by the learned, benevolent, and thoroughly amiable Earl of Carlisle. The speech of this cosmopolitan nobleman, in reply to the address that welcomed his appearance in the Ulster Hall, was a model of brevity and good taste; and as it bears more or less directly upon the point immediately under consideration, and advocates a cause which it is always our earnest wish to uphold, we cannot do better than submit it—or, at any rate, the major part of it—to the attention of our readers:—

"The only check which I feel to be imposed upon the full expression of my gratitude is the circumstance of our being now assembled in a concert hall, where strains are about to greet the ear with which my prosaic and unrhymical accents would very imperfectly accord, as I am, unfortunately, not qualified to address you in song, or even in recitative. However, happily, the most homely terms, and the most familiar tones, will suffice to convey the satisfaction I feel at surveying the ample and noble dimensions of this new edifice to be henceforth appropriated to the purposes of social intercourse, of blameless pleasure, of refined and elevating art; as well as to join with you in grateful

recognition of that munificent liberality which has prompted your excellent fellow-citizen and neighbour to make a contribution which will impart to the musical achievements of which this room will be the theatre their crowning ornament and perfection. It is my very earnest hope that in company and in meet accordance with those pursuits of busy industry and enterprise which have conferred so much credit and splendour on the community of Belfast, which have filled its harbour with ships, its wharves with merchandise, its streets with shops and factories, and lined the banks of the Lagan and Lough with villas and palaces, so at the same time your Athens of the North may likewise furnish haunts for the arts and homes for the muses; nor can the stately space in which we are assembled suggest a more appropriate wish than that musical harmony, and all other harmonies, may henceforth reign without interruption in Belfast."

Let every citizen of Belfast, Orangeman or Lemonman, take these words to heart—words as eloquent as they are wise and full of meaning. Music is the fairest handmaiden of peace, the most constant minister to charity. The people of Belfast have now a hall and an organ; they have also Dr. Chipp, one of the most eminent as well as one of the most universally popular of our musicians, whose influence for future good among them can hardly be over-estimated. Dr. Chipp has given the egg-meeting; it is for them to quicken it into a festival.

AMONG other manifestations of the progress which music has made of late years in all classes of the community may be noted the establishment of bands in conjunction with certain humble callings and professions, with which, until recently, the divine art might be supposed to have little or no association. The self-constituted bands of the operatives in the counties of York and Lancaster led the way in the right direction, and the success achieved at the Crystal Palace and in the north by the grand contests for prizes gave a stimulus to the new movement and created a reputation which could not fail to exercise a powerful influence in its behalf. It was difficult, nevertheless, to conceive, *a priori*, that to the several divisions of the Police Corps would be attached at any future period a body of musicians which would be enabled to play in public on an important occasion. All who read the MUSICAL WORLD and patronise St. James's Hall, however, are now aware that this is no longer a matter of conjecture, the band of the S division of the Metropolitan Police having played with infinite credit at a concert given recently by themselves, the bands of the Corps of Commissioners and the Heywood Operatives, at St. James's Hall, in aid of the Lancashire Relief Fund. That performers on musical instruments should be found in the Police force was not at all unlikely; but that it should contain a sufficient number to form bands for each separate division could hardly be entertained by the most sanguine friends of the Peelers. And yet even this is not beyond reasonable belief. We have heard within a few days some thirty performers on brass instruments execute various pieces of music more or less complicated, and come off with decided eclat. What has been accomplished by one section of the force may be accomplished by another. No doubt the S division of the Metropolitan Police does not stand isolated in possessing its body of musicians; although, perhaps, it alone may be found competent to exhibit before company, or the opportunity has offered itself to them only. At all events we may fairly infer that the example will not be thrown away. Such good seed sown in a fertile soil is sure to germinate and bring forth a plenteous crop. The especial uses to which those bands may be turned have not, perhaps, sufficiently occupied the attention of the promoters. Performances in public require a tolerable degree of proficiency, only to be attained by good players and frequent practice. Good players are not

always to be had even when wanted; but frequent practice is within every policeman's power—since, whether employed on day or night duty, he has several hours of the twenty-four which lie idle on his hands—and practice in the end will ensure good playing. There is one use we think to which the Police band might be turned, which we have not heard alluded to, and which would equally ensure practice and emolument to the men, namely, their being engaged as players to the volunteer corps. We are aware that many of the regiments possess their own bands; but we know several who are compelled to hire charity school bands, for the most part composed of boys, only competent to play the fife and drums, and a few who remain satisfied with fife and drum executants. In many cases the hiring of Police bands—particularly if any way comparable to the band of the S division—would be accepted as a boon by the public. Military music is agreeable under all circumstances and at all times, and when, on some evening in Paddington or the Ward of Chepe, we hear a band of musicians heroically with the sound of trumpets, trombones and ophicleides calling on the green or grey clad warriors to follow them (in imagination) to the field, we would prefer players not scant of breath and the instruments in tune. The peelers are stalwart fellows and in good training, and consequently are not likely to be put out of wind with a little exertion. Therefore we would strongly advise the volunteers to look after the Police bands.

How the bands of the operatives came to be formed no one need now be told. Music is indigenous in the Northern Counties, and the poor mine-workers having some time to spare, naturally preferred devoting that time to the kind of recreation they loved best. They subscribed to the best of their means, and, assisted and encouraged by their employers, purchased instruments and instruction-books, hired teachers, and went to work with a will. What the result has been is matter of notoriety, and has been proclaimed on more than one occasion at the great Palace of Sydenham.

The band of the Corps of Commissioners is differently constructed from those of the police and the operatives. It is in fact an institution, recently established, whose direct object is "to provide employment for all musicians of good character and abilities, who have served in Her Majesty's Army or Navy, and wish to continue their profession." Pensioners who have served their full time or have quitted the service from no fault of their own, only are eligible. The bandman who, through accident has been compelled to leave the service, and may perhaps find no small difficulty in obtaining employment, will here find refuge and succour without losing his independence or self-respect. The expenses are to be defrayed entirely from the receipts of the "afternoon open-air concerts," which were first tried last year, so successfully, in the enclosure of the Park at the back of Spring Gardens, permission to occupy which, was granted by His Royal Highness the Duke of Cambridge, Ranger of the Park. Musical performances in the open-air are a greater rarity to the population of London than of any other city in the three kingdoms. Why this should be we cannot say; but a new feeling seems to have gone abroad that music should constitute as much a recreation of the public as sight-seeing, and that an overture played in St. James's Park has as healthy and refining an influence as a picture exhibited at the National Gallery, or a view of the Thames from the Monument. On the Continent in almost every city and town, garrisoned or un-garrisoned, a band, military or civil, plays daily (Sunday included) in the most public promenade, weather permitting. London, which is as large as twenty of some German or French towns, until

very recently, boasted of two performances only in the week, and that at the extreme West end, frequented by a special class of the people, and no other. Is it too much to ask that every park in the metropolis should have its own band, which should perform every afternoon throughout the season. Public opinion is coming fast to this point, and we are much deceived if we do not find before many months have elapsed, daily performances of music established in all the open parts of the metropolis during the summer months. As the Commissionaire Corps has its several divisions, and as each division has, or will have, its special band, there would be abundant employment for all the bands, amusement would be conveyed in the most agreeable of all forms, and public taste no doubt largely improved. Is not this a consummation devoutly to be wished?

THE MUSICAL SOCIETY OF LONDON has advertised the programme of its first concert, which is to take place on the 28th instant. The symphony is Beethoven's No. 8; the concerto, Hummel, in A flat (pianoforte, Madame Arabella Goddard); the overtures are Spohr's *Alchymist*, Sterndale Bennett's *Naiades*, and Otto Nicolai's *Merry Wives of Windsor*. We hear it reported that a general meeting is to be convened for the purpose of proposing certain alterations in the existing laws of the Society, and especially with regard to the constitution of the Council. It is not in our province to give an opinion on the subject, but we cannot forbear suggesting that "let well alone" is an excellent rule.

ST. JAMES'S HALL.—Mr. Sims Reeves will sing "The Death of Nelson," and "Good bye, Sweetheart, Good bye," at the Concert of National Melodies, to be given in St. James's Hall, on Thursday Evening next, January 8th. Mr. Aptommas, (the unrivalled performer on the Harp) will also appear for the last time, previous to his departure for the Continent. The Melodies will be sung by a Choir of 400 Voices accompanied by a band of 20 Harps.

THE PARIS OPERAS.—M. Emile Perrin having replaced M. Royer as director of the Grand Opera, M. Adolphe de Leuven, the well-known dramatic author, has succeeded M. Perrin as director of the Opera Comique.

LA DAME BLANCHE.—On the occasion of the 100th performance of Boieldieu's *Dame Blanche*, his son, Adrien Boieldieu, gave a dinner to a number of eminent artists who had at various periods distinguished themselves in the operas of his celebrated father. Among the guests were MM. Ponchard and Férol, the original representatives of the parts of Georges Brown and Dickson (the farmer). MM. Roger, the most famous, and Leon Achard, the youngest and most recent of modern Georges Browns, were also present, with many artists of the Opera Comique. After dinner M. Ponchard sang an air from *Le Petit Chaperon Rouge*, accompanying himself at the piano.

MANCHESTER.—A performance of the *Messiah* was given on Christmas Eve at the Free Trade Hall, in accordance with a custom which has prevailed for twenty years. The principal soloists were Mad. Rudersdorff, Miss Elton, Mr. H. Haigh, and Mr. Weiss. The band was carefully selected from the best instrumentalists of the town and neighbourhood, and the chorus mustered about 200 strong. The performance was worthy of the occasion and attracted an immense crowd.

LEEDS.—The Town Hall organ concerts were brought to a conclusion on Wednesday with a very excellent performance by Dr. Spark. These concerts, as the *Leeds Mercury* justly observes, have now resolved themselves into an institution, and no doubt will be renewed at an early season.—The Pudsey Choral Society, assisted by performers from the neighbouring towns and villages, gave a performance of Handel's *Judas Maccabeus* in the Public Room, Lewtown, on Monday evening, with Misses Whitham and Carrodus, and Messrs. Wilson and Brandon as principal singers.

PHILHARMONIC SOCIETY.—The dates of the eight concerts of this Society are fixed for March, 9 and 23; April, 20; May, 4 and 18; June 1, 15, and 28.

NEW PHILHARMONIC CONCERTS.—Dr. Wylde has announced that his concerts will commence early in April.

Letters to the Editor.

ROYAL ENGLISH OPERA.

Sir,—The management of the Royal English Opera does not serve its regular "Town Customers" so well as it did those from the country. —The latter were treated to a change of opera every evening, whilst every Londoner has now heard *Love's Triumph* at least four or five times, and might have (but most probably has not) seen the *Bohemian Girl* just as often this season. Barnett's *Mountain Sylph* or Loder's *Raimond and Agnes* would suit Miss Sarah Dobson, Mr. George Perren and Mr. Weiss just as well as the *Bohemian Girl*, and not having been given in London for some years, would be infinitely more novel.

A VOICE FROM THE GODS.

A LITERARY CURIOSITY.

Sir,—I was very much amused, as well as annoyed, at seeing in your last impression, my letter which you justly style a literary curiosity, I could hardly believe that such a one emanated from my pen; but can easily account for it. In looking over my writing case this morning, I found there a letter intended for you, the rough sketch of which I by mistake sent, but bad as it is I believe it has as great real pretensions to literature; as its subject has to Mus. Doc.

I remain yours

Fawcett's Terrace, Hesse Road, Hull.

A SUBSCRIBER.

[As far as we are concerned, this correspondence must now cease.—Ed.]

DRURY-LANE THEATRE.

So long a time has elapsed since the *salle* (or audience part) of this house has undergone anything like a renovating process, that to the present generation the association of Drury-lane with expressions significative of cleanliness and brightness must almost appear like a contradiction in terms. However such are the alterations made by Mr. Falconer, the new lessee of the establishment, under the superintendence of Mr. Marsh Nelson, that when he commenced his visible operations on the evening of Boxing-day, the remarkable phenomenon of a thoroughly renovated Drury-lane was presented to the holiday playgoer. To make way for the present improvements the ceiling and fronts of the boxes were entirely stripped. The old box-divisions of the dress circle and the pit circle have been removed, and rows of chairs extend without interruption from one end of the tier to the other. The chairs are covered with velvet, the floors are carpeted, and the walls of the corridors have been newly marbled. The new decorations of the interior of the theatre are strictly in the style of Louis XIV., the ornaments throughout being in base-relief, gilt on a white ground. The ceiling is divided into panels, and round the chandelier is a rich band of oakleaves and a trellis centre, while the large cove of the ceiling is filled with trellis-work and rosettes in solid gilding, with a wreath of oakleaves round. The lower gallery and slips have been converted into one amphitheatre, the front of which has been divided into compartments with the trellis pattern, while a medallion with a bust has been placed over each column. The fronts of the three tiers of boxes have been altered to the "O G" form proper to the style of Louis XIV. They are richly decorated, the trellis springing from a row of leaves on an ornamental base-moulding, while in the lower tier there is an additional ornament of shields and laurel wreaths. The columns between the tiers are wreathed with laurel leaves, and branch lights spring from the capitals. A massive enriched gilt frame has been added to the arch and sides of the proscenium, somewhat resembling that of the new Théâtre Lyrique in Paris, although in a different style. The colour that appears in vivid contrast to the white and gold decorations is a bright cerise. Of this colour are the curtains, hangings, carpets and chairs throughout. The stalls, like the chairs in the dress circle, are covered with velvet, with frames in imitation of ebony. Consistent with the rest of the building the saloon is decorated with white and gold, the pilasters and columns being in vein marble. The staircase and rotunda are painted light green, with scagliola columns. An interesting feature connected with the renovation of Drury Lane is the restoration of the "King's Room," arranged by George IV. during his regency, but for many years used as a lumber-room. Newly brought to light, it appears as a handsome saloon, with Corinthian columns and a dome in the centre. It has been entirely renovated, and a new lobby and retiring room have been added. The Royal box, with which the "King's Room" communicates, is restored to its old position on a level with the dress circle; and the box on the opposite side (formerly the Duke of York's) is appropriated to the Prince of Wales. Both these boxes are redecorated and have circular fronts, but the velvet hangings and sculpture with which they are to be adorned are not yet completed. Neither is the new drop scene—painted to correspond with the decorations by Messrs. Grieve and Telbin.

MUSIC IN BERLIN. (From our own correspondent.)

The event at the Royal Opera-house, since I wrote you last, has been the performance of *Figaro's Hochzeit—Le Nozze*. Not being a Prussian official, at a salary of fifty pounds a year, with the hope of having it raised—when I am about fifty myself—to sixty, I am not afraid of saying what I think. I am accustomed to call a spade a spade, and bad singing, bad singing, neither more nor less. These observations are not dictated by any feeling or tendency, but by a desire to give greater emphasis to my commendation of the manner in which this immortal *chef-d'œuvre* of Mozart was—with one or two drawbacks, played the other evening. I have so frequently had occasion to dilate upon the Countess of Mdlle. Köster, and the Cherubin of Mdlle. Lucca, that, at present it would be superfluous for me to do more than mention the fact—and even the mention of that is, perhaps, superfluous—that both ladies gave unqualified satisfaction. But I must not dismiss Mdlle. Harriers-Wippen so summarily. It was the first time of her appearing as Susanne, and her rendering of that difficult part requires a word or two of special notice, if only on account of the position she holds among the operatic singers of Berlin, or, in other words, of Germany. As far as her singing went, she was exceedingly good. She had evidently studied most zealously and conscientiously the music, and was admirable throughout, but more especially in the duet with Count Almaviva and her last ravishing air. With the dramatic portion of her performance, however, I was not so much pleased as with the vocal portion. An operatic artist, if deserving of the title, ought to act as well as sing, and act, moreover, with something like vivacity and sprightliness, if the part to be represented should happen to be Susanne—Susanne the *écueillée*, Susanne the *espigle*, one of the most charming creations with which Beaumarchais' pen enriched France and the civilised world. Mdlle. Harriers-Wippen did not act so. Her impersonation was, dramatically speaking, tame and uninteresting. I need scarcely add, I presume, that this circumstance by no means improved the general effect of the opera, which, otherwise, would have been perfect. We are told that we should not look a gift horse in the mouth, and I do not feel disposed to quarrel with the principle laid down. Consequently, if it is true, as I have been informed that Mdlle. Harriers-Wippen only undertook the part of Susanne to render the performance of the opera possible, I will not subject her efforts to any further criticism, but at once conclude my remarks, merely advising her, in the kindest spirit, to eschew as soon as she can the line of *soubrettes*, for which nature never intended her. The orchestra, under the able guidance of Herr Taubert, was well up to the mark. The other operas for the week have been, *Il Trovatore*, *La Fille du Régiment*, and Gluck's *Armida*. According to report, Herr Theodor Wachtel will play a short engagement during the course of this present month, and will be succeeded, in January, by Mdlle. Artot.

The third *Sinfonie Soirée* of the Royal Chapel opened with the overture to the opera of *Dimitri Donskoi*, by Rubinstein. This was followed by a lively Allegro in G minor, which did not create a very deep impression. The other pieces in the programme were Haydn's Symphony in B flat major, Mendelssohn's overture to *Ruy Blas*, and Beethoven's D major Symphony.

Stern's Gesangverein celebrated the fiftieth anniversary of its establishment by a concert in the Singacademie, last Saturday. Besides a number of choral compositions, there were solos, vocal and instrumental, by Mad. Harriers-Wippen, Herren Hans von Bülow, Franke and Krause.

At the second of his own *soirées* for pianoforte music, Herr von Bülow favoured us with a "Suite" by Raff; an "Etude" and two "Arrangements," by Liszt; "Variations," by Kroll; a Prelude and Fugue, by Rubinstein (which were not quite equal to J. S. Bach's efforts in the same line, whatever the noble concert-giver and the musicians of the Russian empire may think); and Beethoven's Sonata, Op. 106. The room was tolerably full, and the audience much more delighted with Herr von Bülow's playing than I was. By the way, Herr von Bülow appears extremely partial to Rubinstein's compositions, for I see in the account of a concert which he gave, with Herr and Mad. Damrosch, on the 2nd inst., at Frankfort-on-the-Oder, that Rubinstein's "Barcarole," No. 4, was among the pieces selected by him on the occasion. Need I say that there was, moreover, an "Arrangement" by Liszt?

Herren Zimmermann and Stralknecht have commenced their series of *soirées* for the winter. The programme included a quartet in B flat major, by "Papa" Haydn; Op. 74, by Beethoven; and a new Duet-Sonata, in G, for piano and violoncello, by W. Taubert. The last-named production gave general satisfaction, and was exceedingly well rendered by the composer himself and Herr Stralknecht.

A new four-part song by Meyerbeer has just been published. It is entitled "Das Lied von blinden Hessen," and is written for a tenor solo and four-part chorus. Great is the commotion, no doubt, excited among all the Gesangvereins in Fatherland.

VALE.

BRIGHTON.—The musical season at Brighton during the holidays is almost invariably brilliant. A Concert given recently at the Pavilion, by Mad. Oury, the accomplished pianist, derived additional importance from the engagement of Mdlle. Titiens and Signor Giuglini. To these were joined Mad. Lemaire and Signor Bossi from Her Majesty's Theatre, and Mr. H. C. Cooper, violinist. From such artists nothing less than a first-rate performance could have been anticipated, nor was anticipation balked.

THEATRE ROYAL, WESTMINSTER.

No longer devoted to equestrian exhibitions, the theatre in Westminster has been not only renovated, but remodelled. By no stretch of imagination could the occupier of one of the balcony seats now realise the impression that he is in the Astley's of a twelvemonth ago. The Theatre Royal, Westminster, is an entirely new place, although encompassed by the ancient walls. To give some notion of its appearance, we may begin by stating that the pervading colours in the decoration are pink and pale blue, edged with gold. These colours line all the corridors and boxes. The fronts of the tiers are white and gold, with pale blue panels, except over the dress boxes, where a white marble balcony is thrown out, supporting small gardens of flowers and evergreens. This balcony forms an original feature in the ornamental part of the structure. The ceiling is a cloudless sky, and the whole *salle* is lighted by a cut-glass chandelier, concealing a sunburner, nearly on a level with the ceiling itself. Thus the heat and discomfort which may arise from gaslights distributed among the audience are avoided. Especially worthy notice are the proportions which the various parts of the house bear to each other, the perfect view of the stage obtained from every point, and the sense of ease and airiness effected by the peculiar manner in which the spectators are distributed. The front half of the pit is partitioned off with a white and gold iron railing, and is provided with cushioned chairs, which, though called "pit stalls," and commanding the low price of 1s. 6d., are, in reality "orchestra stalls," generally the most expensive places in a theatre. In front of these seats, and on either side of the orchestra, are small ornamental gardens, with white marble fountains, which are to throw real water into a basin. Behind the "pit stalls" is a large and roomy pit, the seats of which are divided from each other by arms, and covered with cloth. To this the price of admission is 1s. The choicest and most expensive seats are in the balcony, which is the newest and most striking feature in the building. It stands out boldly under the ceiling of the theatre, and the passage around it is also in front of the tier above. This open tier is filled with crimson chairs of ample dimensions, and behind it and under the shed of the amphitheatre are the "boxes," so called. There are no subdivisions in either of the tiers, but all the seats are alike open to the visitor, who may circulate as freely about the "boxes" as though he were in the pit. Above this circle are the amphitheatre stalls, contrived and subdivided into seats with numbers, and higher still is the gallery. The footlights are grouped on a new principle, by which a strong body of light is thrown on the centre of the stage, while on the sides the lights themselves are placed on a lower level than ordinary, so as to interfere less with the line of sight from the pit. The proscenium is simple in its form, consisting of two pairs of white and gold Corinthian columns (each on one base), the architraves of which support a pair of oblate arches. The interval between these is filled with golden trellis. The new theatre—for such, in fact, it is, so far as the interior is concerned,—is said to be second in size to Drury Lane alone. Not only the work of construction, but that of destruction also, has been completed since the 10th of November,—that is to say, in about six weeks.

SIG BRIGNOLI, the tenor, having been severely criticised and condemned by the critics for his performance of Corentin in the opera of *Dinorah*, which has recently had a run at the New York Academy of Music, the Baron Ullman comes to his rescue in gallant style, as will be seen from the following letter in the New York Herald, Dec. 1:

New York, Nov. 30, 1862.

My Dear Brignoli,—It has always been a system of mine to prevent any artist taking up the cudgels in his own behalf; but the attacks which are showered upon you in consequence of the way you personate Corentin in *Dinorah* are so manifestly unjust that you should ask some friend of yours to come to your assistance, and explain to the public that Corentin, in the French opera comique of *Le Pardon de Ploermel*, is quite a different personage from Corentino in the Italian version of the grand opera of *Dinorah*. The one is a raw and half-idiotic peasant, with long, straggling, yellow hair, and an ungainly walk; the other a peasant of the Nemorino or Elvino style. Gardoni, who plays Corentino in London since the last four years, and where *Dinorah* has been brought out under the immediate direction of Meyerbeer himself, gives it the same reading as you do. Those critics who have assailed you should as well blame you for appearing in a neat jacket and clean shoes, in *L'Elisir d'Amore*, instead of wearing wooden shoes, fitted with straw, as in *Le Philtre* which is the same opera in French. Were it not that I have temporarily withdrawn from operatic matters I would fight your battle; but I hope you will manage to survive the "knocks," and you need not be afraid that I shall withdraw the magnificent Paris and London contracts I am requested to negotiate with you, and which you, for the present, so obstinately refuse to sign. Believe me, my dear Brignoli, yours, very truly.

B. ULLMAN.

CRYSTAL PALACE.

The Saturday Concerts, as usual, have been suspended during the Christmas holidays. The last took place on the 20th ult., when a new Cantata entitled *Herne the hunter, a dramatic legend of Windsor Forest*, absorbed the entire programme. The Cantata is from the pen of Mr. O. Summers, and the music from that of Herr W. M. Lutz. The composer is not unknown in the musical world. We may point to an Operetta, or, more properly, ballad opera, produced last winter at the New Royalty Theatre with much success, and to a stringed quartet brought forward by M. Sainton, to show he is no novice. *Herne the Hunter* is the work of a conscientious musician, and its reception at the Crystal Palace on its first public performance was decidedly favourable. The singers were Miss Banks, Miss Palmer, Mr. George Perren, Mr. John Cook, and Mr. W. Winn. The performance was conducted by Herr Lutz himself.

The chorus plays an important part in the cantata, which comprises a glee, "The weary day is closing;" madrigal, "Come, ye spirits of charmed dell;" fairy chorus, "Hither from glade and sylvan shade;" chorus of retainers, chorus of demons, prayer, and *finale*. Some of these were much applauded, especially the fairy chorus at the end of first part, when Herr Lutz was recalled. The single songs were all approved of, Miss Palmer winning especial favor in the contralto airs, two of which, "Pure as angel's breath the love should be," and "Thou brightly dawnest the young morn of life," are worthy of particular note, and likely to please still more on repetition. The soprano does not play so important a part. Miss Banks, nevertheless, lost no opportunity afforded her of creating effect, and was most successful in the florid air, "Oh! that some fairy hand," and in the duet with tenor, "Again as on thy form I gaze"—one of the pieces most likely to become popular. The tenor songs are good, and Mr. George Perren sang them well. Best to our taste was the serenade "Wake dearest, from thy dreams arise," and the ballad "Sweet flow'ret, leave me not thus lone," in the latter of which the composer clearly imitates the sentimental school of Balfe and Wallace.

HANOVER.—(From a Correspondent).—The Court Concert's—the "Hanover Philharmonic Concert's," as many entitle them—gave their first performance for the season, on the 13th of last month. Your English friends perhaps would like to compare the style of our Philharmonic programme with their own. Here then is the selection:—1.—Overture, *Ruy Blas* (Mendelssohn); 2.—Air, *Theodora* (Handel); 3.—Violin Concerto (Beethoven); 4.—Air from *Fidelio* (Beethoven); 5.—Pastoral Symphony (Beethoven). The orchestra here is almost the creation of Herr Joseph Joachim, under whose direction it has been for the last ten years. Some of your capital bands in London would suffer in comparison. I may speak feelingly, perhaps nationally, but, to say the least, I never heard a finer performance of the Pastoral Symphony on any occasion in your big city, either at our namesake rooms, in our namesake square, or at St. James's Hall. I need scarcely inform your readers how Joachim plays Beethoven's Concerto. I almost incline to think—you will own I don't speak nationally here (Joachim, though a German in music, is by birth a Hungarian)—that he has caught a new fire and a new poetic sensibility from his long series of classical performances in London, and the enthusiasm he met with from the British public. Most certainly his performance on this occasion struck me as grander than ever. The new Austrian singer, Fräulein Weiss, made a very great sensation. She has a marvellously fine voice, and sings like a true artist. You will be sure to hear her in London next season, so that I shall say no more of her just now, than that she sang both her airs splendidly. On the stage we Hungarians regard her as a sort of Titens. There is a rumour afloat that Joachim has sent in his resignation to the King, but as yet has received no answer. I hear that he contemplates taking up his future residence in London, Vienna, or Berlin. I should have told you that a most brilliant and fashionable audience attended the first Court Concert, that the King was present, and, that, as is his usual custom, he sent for Joachim after the performance, to express to him his pleasure and gratification.

TORQUAY.—Mr. Charles Matthews gave the first representation of his popular entertainment "At Home" at the Bath Saloon, on Wednesday the 17th ult. Mr. Matthews is more strictly "At Home" in this representation than in any other, because it is made up entirely of personal reminiscences, and is replete with anecdote and incident, which either take their tinge from his own humorous disposition, or from his appreciation of the peculiar or amusing in other people. The reminiscences of Mr. Matthews are related in eight diverting chapters, and the audience are familiarised with such a succession of places and individuals, that before their entertainer has concluded they have not

only performed the whole of the "Grand Tour," but have improved their knowledge of their own country and enlarged the circle of their acquaintance. During the entertainment, Mr. Matthews introduces a variety of songs, and several humorous personations, among which we may refer to his imitations of his father and himself. He is accompanied by Mr. J. L. Hatton at the pianoforte. With such material before them, there could be little doubt that the audience were as much "At Home" with Mr. Matthews, as he was "At Home" with them; each carried away the recollection of a mutually pleasant interview.—*Torquay Journal*.

NEW YORK, DEC. 16.*—On Wednesday evening last, *Il Ballo in Maschera* was given by the Italian company, with Guerrabella, Morensi, Maccaferri, and Amodio. Brignoli was still indisposed and was replaced by Signor Maccaferri, certainly one of the most energetic artists of the company. The execution was not more than ordinary, little better than a dress rehearsal. On Friday evening *Ernani* was given with Mme. Lorini, Signors Maccaferri, Amodio and Susini. Mlle. Cordier sang the Shadow aria from *Dinorah*, and Mme. Guerrabella the *Brindisi* from *Macbeth*. Such lengthy mixed performances are rarely enjoyed, the audience tire, and even the best artists grow weary and dispirited. The *Ballo* was repeated at a *matinée* on Saturday, and last night the artists tendered Mr. Grau a benefit, which went off with great *clat*. The whole of the *Puritani* was given, with Mlle. Cordier as Elvira, and an act of *Ernani*. An act of the *Traviata* was also announced, but late in the evening the audience were informed that Mme. Guerrabella had met with an accident, and would be unable to appear. The evening's entertainment closed with a national anthem—by Miss Morensi and Signor Amodio, with chorus, composed by Mr. Charles Hodges. It did not seem to meet with the success that gentleman anticipated. To a large majority it seemed very stupid. The words were printed on slips and circulated through the Academy:—

FREE AND UNITED.

God save our land in peace,
Free and United;
Grant us from foes release,
And that all war may cease,
And peaceful arts increase:
All wrongs be righted.

The mighty sceptre wield,
Keeping guard o'er us;
In thy great bounty shield
From blights our ev'ry field,
Sending a plenteous yield,—
Thy gifts before us.

When we before Thee kneel,
Favors imploring,
Make us see and feel
Joy in our common weal,
Pity for want's appeal,
Justice adoring.

Make us work hand in hand,
Faith truly plighted;
Brother by brother stand,
All great good works expand,
God save our noble land,
Free and United!

To-day the company leave for Philadelphia, where they open the Academy to-morrow evening with *Traviata*. The season will be a short one, probably not more than one week, and the *troupe* then return to New York. The good people of the Quaker city will have an opportunity to see *Dinorah* and all the novelties of the New York season.

Grau commences at the Academy again on the 5th of January, a series of twelve performances. Some novelties are in preparation, but as yet kept profoundly secret. It will probably be our fortune to hear Miss Kellogg once more, and perhaps Mr. Grau will find it policy to make his "cheap nights" more desirable by presenting *Dinorah* or the *Sicilian Vespers*, rather than such worn out cards as *Norma* and *Lucrezia Borgia*. The cheap opera will pay him well, provided he is willing to make the attraction greater.†

Mr. Ullman leaves this week for Europe with two good artists in his pocket—Morensi and Brignoli, who are open for engagements abroad. Miss Kellogg has been engaged by Mapleson, and will make her debut in London in *Linda di Chamounix*, with Trebelli, Giuglini and Gassier. Ullman, to make amends for this wholesale robbery of our favorite artists, renews his promises of Titens and Ristori.—As soon as the unsettled state of the country will allow, we may look for these celebrities.

The German opera is progressing. Last night, Kreutzer's *Nachtlager in Granada* was produced for the first time. To-night there will be a concert by the Arion Society. On Thursday night, Mme. ROTTER will take a benefit, on which occasion Mozart's *Nozze di Figaro* will be performed.

Mme. ANNA BISHOP, after having been horribly burned to death by some Hoosier Paper, returns to us as crisp and palatable as ever. Her voice is a little worn, but she sings with the same happy success. The widely circulated report of the fatal disaster to this lady is happily without foundation.—T. W. M.

* Correspondence of *Dwight's Journal of music*.

† Mr. Ullman has arrived in London. ED. M. W.

GUERNSEY.—Mlle. F. De Vestvali, assisted by Miss Jessie McLean, with Mr. Elstone at the piano, gave a musical entertainment in Clifton Hall, when the *élite* of the island, and the highest musical talent were present. Mlle. F. De Vestvali has, without exception, the finest contralto voice in the world; her singing is of the pure Italian school; her execution perfect, grand, and truthful with the words. Miss McLean, who has a magnificent soprano voice of great power and perfect execution, gave the Guernsey audience a treat that will never be forgotten; its equal, probably, will be never heard again. Her singing, like that of Mlle. De Vestvali, is of the pure Italian School; her expression grand, and though not so perfect an actor, she will doubtless become so. All the pieces were admirably executed, "Bacchus et Amore," a duet, by Mlle. De Vestvali and Miss McLean, being resolutely encoored. "Il Bacio," by Miss McLean, was fine, grand, and encoored.—*Guernsey Express*.

CROYDON.—(From a Correspondent).—Two very successful Concerts were given last week at the Public Hall.—Mr. George Russell's Annual Concert, which took place on Tuesday evening, and Mr. H. Leslie's second Subscription Concert, which came off on Wednesday. Mr. George Russell had a strong array of talent to assist him, including Mad. Lemmens Sherrington, Mlle. Zeiss, and Mr. William Cummings, vocalists; and Mr. Blagrove and Mr. Paque, instrumentalists. Mr. Russell played with Mr. Blagrove and Mr. Paque, Beethoven's trio in G major, for pianoforte, violin and violoncello; a trio of his own composition for the same instruments; Liszt's fantasia on *Rigoletto*, and several minor pieces from his own pen. Mr. Russell's performances were most liberally applauded and his success decided. The singing was good, especially that of Mad. Sherrington, who sang with unusual brilliancy. Mlle. Zeiss, new to the Croydon public, also found favor and accepted an encore to one of her songs.

Mr. Henry Leslie did not bring with him his celebrated Choir, reserving them for his last Concert. The Gleees were therefore given by a quartet from it, comprising Miss Fosbrooke, Mad. Clara West, Mr. Regaldi and Mr. Chaplin Henry. The solo artists were Miss Poole, vocalist, Mr. Lindsay Sloper, and Signor Piatti, instrumentalists. Mr. Sloper's performance of several pianoforte pieces was pronounced faultless, and Signor Piatti created an unparalleled sensation. Miss Poole's singing was as usual, pleasing and sensible.

Advertisements.

ST. JAMES'S HALL.—NEW PHILHARMONIC
CONCERTS.—12th Season.—Director, Dr. WYLDE. The subscribers are respectfully informed the CONCERTS will COMMENCE early next season. The subscription is for five grand orchestral and vocal concerts on Wednesday evenings, and five full public rehearsals on Saturday afternoons, on the same grand scale as last season. Terms.—42 2s. for a transferable season ticket for a reserved seat stall or front row balcony; 21 1s. 6d. for second row. Application can be made to W. Graeff Nicholls, Esq., Hon. Sec. 33 Argyle Street, W.; Cramer and Co. 201 Regent Street, and Mr. Austin, St. James's Hall.

SONGS OF SCOTLAND.—Egyptian Hall, Dudley
Gallery.—CHANGE OF PROGRAMME.—Mr. KENNEDY, the popular Scottish Vocalist, assisted by Mr. LAND, at the pianoforte, will repeat his ENTERTAINMENTS on the Songs of Scotland, interspersed with anecdotes of Scottish manners, customs, and selections from the "NOTES AMBROSIANÆ." EVERY EVENING at eight (except Saturday), and on Saturday afternoon at three.—Stalls 3s.; Second Seats, 2s.; Admission, 1s. A few Panteuils, 5s., to be obtained at Mr. Mitchell's Royal Library, 33, Old Bond Street, W.

NATIONAL MELODIES.—8th of January, 1863.—ST. JAMES'S HALL.—"DINNA FORGET"—Thursday evening, Mr. SIMS REEVES, Mad. LOUISA VINING, Miss PALMER, and Mr. LAWLER, will appear, in conjunction with a band of 20 Harps and Chorus of 400 voices. Mr. SIMS REEVES will sing "GOOD BYE SWEETHEART, GOOD BYE," and "THE DEATH OF NELSON." Tickets at Mitchell's, 33 Old Bond Street, and Austin's Office, St. James's Hall. 5s., 3s., 2s., and 1s. each.

MADAME ERNESTINE SMYTH, Contralto.—All letters respecting engagements for Oratorios, Solos, Concerts, or Lessons, to be addressed to Messrs. Duncan Davison and Co., 244, Regent Street, London.

MADAME RUDERSDORFF begs that communications for Engagements for Concerts, Oratorios, &c. may be addressed to Mr. Jarrett, Musical and Concert Agent, 244, Regent Street, W.

MISS ROSE HERSEE has the honor to announce that her SIX SUBSCRIPTION SOIREEs illustrative of the earlier and later Composers of Germany, Italy, and France, will take place at Camberwell Hall, in the months of February, March, and April. Engagements have already been made with several distinguished artists, and on the completion of pending arrangements, full particulars will be announced. The first Soirée will take place February 13th, when Miss Rose Hersee will be assisted by Madame Rudersdorff, Mr. Montern Smith and other artists whose names will soon appear. 2, Church Terrace, Camberwell.

MADAME ARABELLA GODDARD will return to London on the 15th of January, letters to be addressed to her at No. 26 Upper Wimpole St. (door in Weymouth St.) Cavendish Square.

HERR WILHELM GANZ begs to announce that he will return to town, from his provincial tour, on Monday, December 29.

HERR JOSEPH HERMANN'S (Basso) begs to announce that he has returned from his provincial tour, and is free to accept engagements for Concerts, Oratorios, &c. Address, No. 80, Harley St., Cavendish Square, W.

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MR. BRINLEY RICHARDS will return to London early in January. Letters to be addressed to his residence, No. 4, Torrington Street, Russell Square. Brighton, Dec. 29.

MR. R. SIDNEY PRATTEN begs to announce that his Grand Fantasia from *LE DOMINO NOIR*, as performed by him at the Gloucester Musical Festival on his Prize Medal Perfected Flute (old system of fingering) is just published, price 6s., and may be obtained at 38, WELLBACK STREET, or of BOOBY and SOXS, 28 HOLLES STREET, W.

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CHRIST CHURCH CATHEDRAL, OXFORD. There is a vacancy for a Bass voice in the Choir of the above Cathedral.—The appointment will be made in the course of the present month.—Applications to be made to Dr. Corfe, 4 Merton Street, Oxford. January, 1863.

PRINCIPAL TENOR.—A gentleman who attends a Choir with Cathedral service on Sunday mornings, is desirous of an engagement for an Evening Service in a London Church where Anthems, &c. are sung. Address A.B.X. Messrs. Adilson & Co. 210, Regent St., W.

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| | | |
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